

At the Theater



SALT LAKE—"Ready Money," three nights beginning tomorrow, with matinee Wednesday. "The Enchantress," three nights beginning Thursday, with matinee Saturday.

UTAH—Willard Mack and Marjorie Rambeau, in "These Are My People," the sequel to "The Squaw Man." All week, matinees Thursday and Saturday.

ORPHEUM—Vaudeville. Performances every afternoon and evening.

EMPRESS—Vaudeville. Performances every afternoon and two performances at night.

PANTAGES—Vaudeville. Performances every afternoon and two performances at night.

FORTUNATELY for all concerned, the women of this part of the globe do not have to busy themselves with marching and bomb throwing and hunger striking. They are permitted suffrage in many states, and that they are permitted in their families, one can decide either from the joke books or from one's own experience. Anyway, woman and her problems loom large in the public eye. Novelists and playwrights are busy with her, and she seems destined to get the fairest hearing possible.

Hampers by many conventions that do not touch man, a young girl of today is confronted by many trials that tax her wits and try her soul. And often her measure as a girl of worth is determined by the man in the way in which she meets these obstacles. One like a play primarily for the persons one meets across the footlights, and a play of likeable people will never lack appreciative audiences. If James Montgomery had not put such a winsome, lovable girl as Grace Tyler in his comedy, "Ready Money," the comedy might not have been the success it is. When you see the romantic play that William A. Brady, Ltd., will bring to the Salt Lake theater for three nights and Wednesday matinee, beginning tomorrow, with Robert Ober in the role of Stephen Baird, you will feel about Grace much the same as Stephen Baird, the hero of the play, feels about her.

And it is safe to wager that you will applaud Stephen for doing all the things that he finds it necessary to do for you will want Stephen to overcome the obstacles set in his way by Grace's mother. It is a play that will allure women, and the final outcome of the girl's trials will delight all those who believe in the ability of a woman to make her choice and stand by it.

The New York company which is to be seen here includes Robert Ober, Douglas J. Wood, John C. Brownell, Mary Carlisle, Clarence Rockfeller, Adelaide Hastings, Estelle Wynne, and many others of equal merit. Eight months in London, eight months in New York, four months in Chicago and three months in Boston is but a brief record of the comedy's runs in the larger cities.

"THESE ARE MY PEOPLE," sequel to "The Squaw Man," by Edwin Milton Royle, a Utah actor-manager, is the choice theatrical offering at the Utah theater this week, beginning tonight and with Thursday and Saturday matinees. The presentation of this play is a distinctive feature in the season's offerings at the popular State street playhouse, and the management and the theater-going public alike are to be congratulated. The play has never been presented here before. The Utah company, with Willard Mack and Marjorie Rambeau in the leading roles, will play the revised version, recently completed by Mr. Royle. The play was rewritten by the author with plans for a big New York production, but not satisfied with the original manuscript, the author has made some changes, and urged the Utah company to play the revised version, thus the Utah company is to have the honor of the initial production.

Although "The Squaw Man" closed its seventh week last night in this city, it played to heavier business than ever, furnishing conclusive proof of its unbounded merit, and the announcement that it is to be followed by "These Are My People," a continuation of the thrilling story, is indeed good news to



Robert Ober, who will have the leading role in William A. Brady's international success, "Ready Money," which comes to the Salt Lake theater, opening tomorrow night.

Salt Lake play-goers. The big company has been rehearsing day and night in preparation of the play, and John Medland, the accomplished scenic artist, has worked overtime in creating a series of wonderful scenes. The play will not only be watched closely here, but in the east, where a great amount of interest has been created.

The story of "The Squaw Man" closes with the departure of James Wynnegate, alias Jim Carston, from the Red Butte ranch, in southern Utah, for England, after the suicide of Nat-U-Ritch, the life mother of little Hal. It leaves something to be desired, and everybody who has seen the play is anxious to know just what befell the little half breed. The sequel, which begins tonight, tells the story, and a more interesting one could not be found. When Hal goes to England he is educated and secures a commission in the army. He marries, but the marriage is an unhappy one because of the unstable character of the wife. During a campaign in Africa Hal disobeys the orders of a superior officer, but in doing it he saves his regiment from complete destruction. His heroism is forgotten and he is forced to leave the army to protect the "higher ups" and save them from just criticism.

Hal makes his way to America, his destination being southern Utah, where his father and mother struggled against great odds. Hal becomes chief of the Indian police, with headquarters at the Standing Bear agency. He meets a beautiful Indian maiden named Wah-Na-Gi, and they fall in love with each other. He remembers his wife in England, and being honorable, he returns to the land of his adoption in the hope of freeing himself from the cruel bonds. Failing in this he returns to this country and becomes involved in many perilous situations.

Great asphalt deposits are found on Red Butte ranch, and a corrupt Indian agent named Ladd, and others of his ilk, scheme to get possession of the land. They try to trap Hal in their nefarious scheme, and he exposes them, and places his life in great danger. Many attempts are made to take his life, but each time he escapes, and finally brings his enemies to book. His overpowering love for Wah-Na-Gi, who is alone in the world, keeps him here, and he protects her from the villainous Ladd and a vicious medicine man named Appah. The girl is shunned by her own people because she is educated, and by the whites because she is an Indian, and the two have many thrilling adventures, but in the end they triumph.

Mr. Mack will be seen in the splendid role of Hal, known as Calthorpe. Marjorie Rambeau has been cast for the part of the Indian girl, and she will have another fine opportunity to display her ability. Leon McReynolds, who played Cash Hawkins last week, will play the part of David Ladd, the Indian agent. Howard Scott has been cast for the role of Cadger, an Indian trader. Big Bill, who was such a prominent figure in last week's play, will appear again, the part being in the hands of Ronald Bradbury. William Chapman plays Appah, the medicine man. The Rev. John McCloud, an important part, will be played by Frederick Sumner. Frederick Moore will play Mike McShay, and Arthur Morse Moon has the comedy role of Curley. Minor parts

will be played by Messrs. Decker, Ashworth and Wilson.

Mrs. Lillian Rambeau has been given the part of Miss Biggs, postmistress of the agency, and Alice Conrad will play Miss March, principal of the agency school. The play is in three acts, with a number of wonderful scenes.

ONE of those lilted comic operettas that invariably score with vaudeville audiences will be the headline offering on the new bill at the Orpheum, commencing the week's run at today's matinee. The time it comes in the form of "The Little Parisienne," a musical comedy in miniature pronounced to be the best of the output of Jesse L. Lasky to date. The book is the work of William Le Baron and Cecil B. de Mille, both authors of recognized repute, the music composed by Deems Taylor and Robert



John P. Wade & Co., in "Marse Shelby's Chicken Dinner," at the Empress theater this week.

Hood Bowers, who enjoy an equally high position in their own field of endeavor. The title role in the operetta, which calls for twenty-five people, is taken by Mlle. Valerie Serice, a product of the Paris music halls, who has scored heavily, without any supporting company, in practically every civilized city of the world. In "The Little Parisienne" Mlle. Serice is given great opportunities for singing, dancing and acting. The production is handsomely staged and gowned and altogether carries enough comedy to make it a palatable hit.

In Holland and Germany, Jeannette

Franziska is a prime favorite. She with John W. Schouten, a conductor and composer of note, have a number on the new bill which will appeal to all lovers of high-class music. For six years Fraulein Franziska was the prima donna of the Amsterdam grand opera, singing all of the Wagnerian operas. Schouten conducted for her in grand opera, and when she decided to enter American vaudeville an agreement was entered into by which he was to enter the new field as her accompanist, an agreement that is decidedly advantageous. She sings many of her own compositions, written specially for her voice, which ranges from low G to top C.

Something out of the usual invariable appeals in vaudeville, hence the offering of Sutton, McIntyre and Heath ought to score this week. They call their offering "The Pumpkin Girl," from the fact that a dainty girl is discovered inside of a pumpkin seated on the field that forms the stage setting. The act is an acrobatic novelty.

It is hard to believe that there is as much music in an accordion as Frasin, the musical genius, gets out of this plebeian instrument. In his native Italy, Frasin was a musical sensation. Here he has been acknowledged by modern musicians to be a miracle in the realm of harmony as regards the accordion.

A good roller-skating act, handsomely staged and costumed, is promised in the appearance of Jack J. McLallen and May Carson, who are returning to America from a long engagement in the principal music halls of Europe. Abroad they were billed as America's representative skaters, a title they seem well entitled to.

Carl Rosini, assisted by Ethel Mille, Margaret, is scheduled to offer a puzzling act that is bound to set people talking. He does a number of baffling tricks with hoops and a clock dial that must be seen to be appreciated.

The Dohertys, billed as a pair of nonsense dealers, present one of those acts that are full of rapid-fire conversation, clever songs and general comedy calculated to tickle the risibilities of their audiences.

The exclusive first-run photodrama during the coming week will be an Essanay film called "The Doctor's Duty," a thrilling incident of western life in which is featured G. M. Anderson, known to movie fans the world over as "Broncho Billy."

The symphony orchestra will render the customary concert prior to each performance, featuring a cornet solo by Frank Westover, for two seasons soloist with the Kilties band.

HEADING the current bill at the Empress will be found the renowned athletes, the Seven Bracks, presenting what is unquestionably one of the greatest gymnastic spectacles ever seen, either under the "big tops" or on the vaudeville stage. The Seven Bracks represent the last word in sensational gymnastic work. They recently closed a six months' engagement at the New York Hippodrome and immediately accepted a route over the Sullivan & Considine circuit of vaudeville thea-

ters. This popular acrobatic offering has been seen locally before, but since its last appearance has added many new and startling tricks. They work with a union and ease that tells of a long training.

The sketch this week is "Marse Shelby's Chicken Dinner," with John P. Wade in the leading role. Mr. Wade's character work is always well done and, as Jefferson Jackson Monroe, faithful servant of a blind southern gentleman, he adds a strong touch of pathos to a novel act. This act offers a delightful mingling of southern sentiment and humor; in fact, it is a little one-act play that makes one laugh with one eye and cry with the other.

The patter team, Hurst, Watts and Hest, furnish a rollicking fifteen minutes that keeps the audience in keen humor. The boys have a lot of new jokes, and even the old ones sound good when they spring them. The Hursts are clippies and Watts is the vivid contrast, a rolly-poly boy capable of cheating even a hard-headed debtor. Hats off to Hurst, Watts and Hest as fun-makers of the first water.

An unusually pleasing number is that of the Four Society Girls, charming femininity with a repertoire of new songs and a display of new gowns that are of the latest creations. Their voices blend with such pleasing harmony, and they have selected their songs with such wise discrimination that they prove one of the most enjoyable numbers on the programme.

For thrills and sensations, the famous La France brothers, with their equilibristic feats and head-to-head balancing, are all that could be asked for. They offer a series of tricks that are absolutely new, most of which are head balancing. Defying gravity, they smoke, disrobe and play musical instruments while standing on their heads.

Charles Gibbs styles himself an imitator. There are imitators and imitators on the stage, and the

UTAH THEATRE STOCK CO.



Willard Mack and Marjorie Rambeau, who will be seen in the leading roles of "These Are My People," sequel to "The Squaw Man," at the Utah theater all this week, beginning tonight.

mere mention of them is sometimes distressing, but Gibbs is of the variety who by sheer ability lift themselves above the mediocre imitators. His imitations of birds, animals and musical instruments are a feature of the show.

The Gaumont Weekly with new views of timely interest brings to a close one of the most enjoyable programmes of the present season.

Artists from all quarters of the globe go to make up the new bill, which starts its local engagement with a matinee next Wednesday.

The new bill will be known as "laughing week at the Empress," as every act but one is of the humorous sort and constructed solely for laughing purposes. Heading the list of new attractions will be Karno's London comedians in "A Night in a London Club," with Charles Chaplin in the leading role. Karno has sent many laughing successes to this country, and the present one, he claims, is his best and best effort.

Those who wish to see what the future has in store for them should not fail to see the amusing farce, "When Women Rule." The title of the playlet tells its own story.

A trio that is a sure cure for the blues, with their timely songs and comicality, is what Madeline, Fisher and Townes promise patrons of the Empress for the coming week.

Just a little nonsense, a few new songs, and all rendered in an artistic manner, is the offering of Pringle and Allen, in their up-to-the-second sketch, "Keeping an Appointment."

Evel and Early are two excellent singers of exclusive songs who have been a great hit over the entire Sullivan & Considine circuit.

A dancing act that is really out of the ordinary is the Lee brothers promise. Instead of the wooden-soled shoes, these boys execute several difficult steps while dancing on ice and roller skates.

As an added attraction to the seven-act bill at the Empress theater, Manager Sutton will show for the second time in the United States, and for the first time in Salt Lake City, the uncommonly interesting motion picture depicting the last night on the famous Barbary Coast of San Francisco. The Barbary Coast, famous throughout the world, closed with all the ceremonies of a festival and furnishes one of the most unusual pictures ever taken.

ANOTHER very good bill at the Pantages theater follows closely in the fresh footprints of the one that has just departed for other fields of conquest.

The few dainty selections on the harp and violin presented by Marie and Helen Hughes have been one favorite on the programme. The Aerial Exhibition, in a sensational mid-air exhibition, bring specialties new here on this side of the vaudeville world.

James Brockmann, known as "The

American Chevalier" has the entire house in laughter with clever character songs and parodies, including "Are You Kidding Me, or Showing Me a Good Time?" which are his own compositions.

The Mus-Art Trio will also be a feature on the bill. The act is elaborately staged. One of the members of the trio does sketching and the others entertain with vocal and instrumental numbers.

The De Von sisters, a duo of petite

beauties, offer a singing and dancing specialty, and Harry Fisher and company, in a comedy bicycle act, and the moving pictures conclude the bill.

There are several features on the programme for next week, beginning with a matinee on Wednesday afternoon at 2:45 o'clock.

A Bill of "Old Ireland," with Charlie Reilly, the Irish singer, in the central role. The O'Malleys and the O'Grady's are strongly represented in the cast, and a quartette of dancing and singing collegians give further realism to the title. Connolly sisters, a pair of pretty misses, with songs and dances, add beauty and charm to the occasion. Irving Roth, the humorous wop, brings a characteristic musical monologue. Allen and Lewis are scheduled to head the comedy section of the show, a position for which their qualifications are fully recognized.

The supporting cast, including her reputation, will bring her first appearance in the theater-goers are looking forward to the engagement as one of the season.

MRS. FISKE is a High Road" theater on Monday and Wednesday.

The play is from the Sheldon, whose first stage was "Salvation" Mrs. Fiske achieved success.

In "The High Road" practically visualizing the of womanhood, all actors of Mary Page, the play depicts the cerns important points which the early years were all but erasing of beauty and romance second epoch, and all the glamour and all the exquisites. In the third great awakening, a career for the actor won after great struggle in the final epoch.

The usual Mrs. Fiske be confidently expected of production and enjoyed the former being recommended for its beauty.

(Continued on page 10)



Scene from "The Little Parisienne," headliner at the Orpheum all week.



The De Von Sisters, singers and dancers, at the Pantages theater this week.

Rapoli, the strong man of Halloway and Mack motion pictures programme.

NO MORE delightful than the palace prince in the production of "The

which will be produced Lake theater for three Thursday, November 6, Gordon in the title role, the Balkan mountains distance, and with the "hallroom in the Enchantress" is one

entirely, which means the goers will place over Broadway production, at the New York theater months' run of the production through the

impressive costumes, coronation scene, in which music rises to the opera. Music, sparkling rushes "The Enchantress" and this is due to

Herbert composed easily seen that he did of his career, long and it has been, in "Mr. Herbert has returned in the score, which numbers as

"Fishes," "Rose, Lady Your Own Am I," "Own Romance," and "Me I Want to Be a Romance drips from piece. It reminds one that made "The Prince

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